Department of Music
University of Alberta

University Symphony Orchestra

Malcolm Forsyth,
Conductor
with soloist:
Stéphane Lemelin, piano

Sunday, November 29, 1998
at 8:00 pm

Convocation Hall, Arts Building
University of Alberta

Program

Overture to "Manfred", Op.115 (1848-49) — Robert Schumann (1810-1856)

Concerto for Piano and Orchestra No. 5 in E-Flat, Op. 73 (1809-1811) — Ludwig van Beethoven (1770-1827)

Allegro
Adagio un poco mosso
Rondo. Allegro

Soloist: **Stéphane Lemelin, piano**

Intermission

Symphony No. 5 in E-Flat, Op. 82 (1915. rev.1916, 1919) — Jean Sibelius (1865-1957)

Tempo molto moderato --
Allegro moderato (ma poco a poco stretto)
Andante mosso, quasi allegretto
Allegro molto

Program Notes

Manfred Overture Robert Schumann

Lord Byron wrote his dramatic poem, *Manfred*, in 1817, inspired by the sight of some dramatic scenery in the Alps. The outcast, Manfred, is guilty of a mysterious crime and, tortured by remorse, has taken up abode in the Alps. Endowed with supernatural powers, he invokes various spirits of the dead, attempts suicide, and at his death vows to remain master of his own fate.

Schumann was profoundly moved by this work, a shining symbol of the Romantic ideal, even attempting public readings of the poem.

He was particularly proud of his musical evocation in this concert overture, and it remains one of his most-beloved and passionate orchestral works.

Piano Concerto No. 5 in E-Flat: *The Emperor* Ludwig van Beethoven

The thunderous opening dialogue between soloist's torrents and the orchestra's three huge chords immediately sets this celebrated masterwork apart from all predecessors. The orchestral exposition which follows is an enormous statement of truly heroic symphonic proportions. The sheer power of the soloist's role thereafter is in keeping. The profoundly beautiful slow movement employs orchestral colours which similarly place this work in a symphonic category, while the ebullient finale, in six-eight, can never disappoint.

The work dates from what has generally been referred to as Beethoven's "middle period", and tonight's performance takes place exactly one-hundred-and-eighty-seven years *and one day* since its first.

Symphony No. 5 in E-Flat Jean Sibelius

Once hailed as "the new Beethoven", presumably for the seriousness and somewhat daring features of his symphonic writing, Sibelius entered the honoured roll of the great composers in the 1920s, shortly before he ceased composing entirely, which happened around 1930. His first two symphonies were portents of a powerful voice, though tempered by a traditional view of the form as heroic. With his Third, however, he strikes out upon a new path, which he maintained thereafter. There is a darkness and a sense of sonic maze, or void, which is quite new.

Thus in the Fifth we find ourselves, after the telling horn opening and some woodwind duets, plunged into confusion at the string entry, with tremolos carrying much of the texture. Themes emerge like peaks in a grey and sombre landscape. A new route, through dance and laughter, is attempted, but this too is interrupted by vagueness before beginning the long acceleration to a frenetic conclusion. The slow movement similarly attempts new paths through acceleration and return, while the finale is once again dominated by string tremolo. Unexpectedly, glory asserts itself when the horns state their resounding circular theme.

The end, though, remains astonishing. The abrupt chords are like the blows of a giant hammer. An enigma still, Sibelius's strange ending of the Fifth has achieved a kind of cultishness in the orchestral world.

1998-1999 University Symphony Orchestra
Malcolm Forsyth, conductor

Flute
Kailin Rubinoff, principal
Briana Srachan

Oboe
Vic Houle, principal
Michelle Foster

Clarinet
Karen Taylor - co-principal
Darren Sahl - co-principal

Bassoon
Ondrej Golias, pirncipal
Tasha Ausman

Horn
Paul Flowers, principal
Terra Schewchuk
Lya Noon
Kathleen Marsh
Marino Coco

Trumpet
Chris Hodge, principal
Craig McLauchlan
Sherri Twarog

Trombone
Laurie Shapka, principal
Megan Hodge
Rod MacGillivray

Timpani
Nicole Arendt

Violin I
David Colwell - co-concert master
Marc vanManen - co-concert master
Luc Barton
Monica Stabel
Grant Sigurdson
Hannah Cheung
Kristin Dahle
Helen Byron
Kim Bertsch
Cynthia Johnston

Violin II
Maya Rathnavalu - princpal
Kenneth Heise
Sarah Snihurowych-Lynch
Laura Grantham-Crosley
Carol Sperling
Madelaine Lussier
Robin Leicht
Lorelei Hellawell

Viola
Brianne Archer - principal
Sheldon Person
Jared Samborski
Jeremy Tusz
Emma Hooper
Jacklyn Bright

Cello
Sarah Tungland - principal
Jeff Faragher
Krista Mury
Paul Radosh
Marc Dowdell
Karina Bodo

Bass
Yamina Saied - co-principal
Toscha Turner - co-principal
Karie Brown
Graham Kidd